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*(Opinions of Scholars)*

ON

## THE RISI

### AN ENGLISH POEM.

The following extracts will show how it is received in England and India.

“With regard to its general merits, the poem seems to me to display great scholarship and research. Mr. ——— is evidently master of his subject, and his notes cannot fail to throw light on the history and early condition of the Indo-Aryan race.”

MONIER WILLIAMS, M.A., D.C.L.,  
Boden Professor of Sanskrit in the University of OXFORD, D.L. (Calcutta), and  
Honorary Member of the Bombay  
Branch of the Royal Asiatic Society.

33 HAMILTON ROAD, Highbury Park,

LONDON N. *June 13th* 1878.

“The sentiments are excellent, and there is a fresh wholesome bright tone about the whole poem. Its metre is of a kind which flourished more in the last century or the beginning of this, than it does now, and this gives the poem a somewhat old-fashioned air. As poetry, the lyrics are decidedly the most felicitous portions of the whole. The bridal hymn is perhaps less good than the others, being so condensed as to be slightly obscure, in fact the whole account of the wedding is somewhat puzzling.”

S. D. COLLET.

POONA, 11th June 1878.

"I have read the *Risi* with pleasure and admiration. If poetry is art, skill, taste displayed in presenting the selectest things in their most perfect forms, their best attitudes, their loveliest attire, their most suggestive and affecting relations—then the *Risi* is a true poem. Throughout the poem there is harmony—harmony of subject, of philosophy, of spirit, of arrangement, of illustration, of expression. All the laws of thought, of feeling, of language are observed and fulfilled. Here are the best ideas, in the best order, and in the best expressions. While the intellect is tasked, the heart is touched and the ear is charmed. I see combined in the poem all the resources of beauty which can be supposed to meet and unite in literature—beauty of thought, beauty of association, and beauties of sound—reason, imagination, and the sense are united. What more then is required to constitute the *Risi* a true poem? The poet is born, not made. You certainly have the gift from nature, and you should repay nature by fully cultivating the gift. I should like to get some copies of it as soon as it is published to send them to Britain and America."

A. G. FRASER, D. D.

Late Professor of English Literature  
in the Poona College,  
and now Railway Magistrate,  
Poona.

THE

R I S I

A P O E M

BY

THE AUTHOR

OF THE

SADDARSHANA-CHINTANIKÂ

OR

STUDIES IN INDIAN PHILOSOPHY.

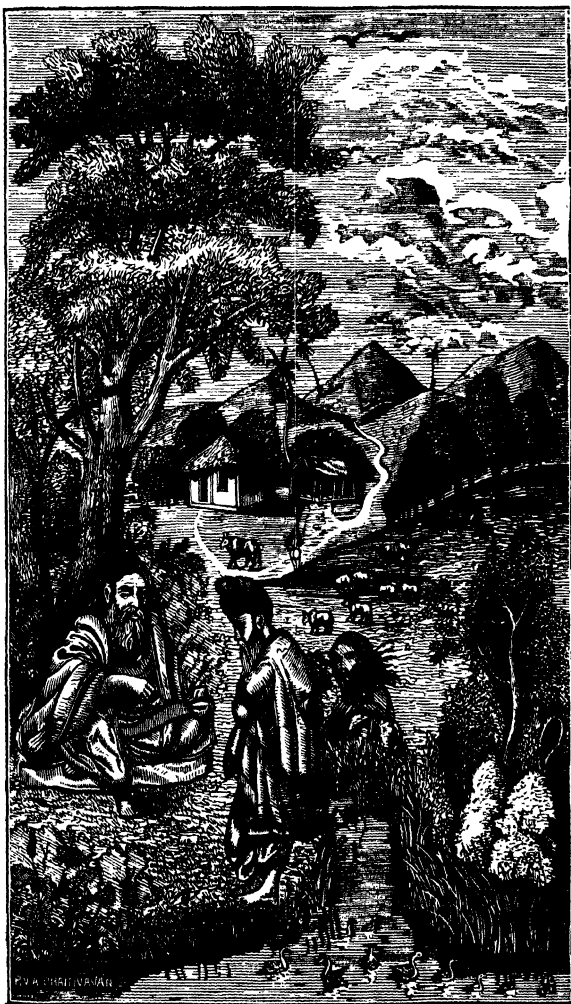
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“The pupils sought the sage; they came around,  
Absorbed in meditation him they found.”



THE

# R I S I

A P O E M

EXPLAINING THE DAILY LIFE AND MAN-  
NERS OF THE *RISI* AS DESCRIBED  
IN THE *RIG-VEDA-SANHITÂ*.

BY

THE AUTHOR

OF THE

SADDARSHANA-CHINTANIKÂ

OR

STUDIES IN INDIAN PHILOSOPHY.



TO

Professor MAX MÜLLER, M. A. &c. &c. &c.

WHO HAS GIVEN TO THE BRAHMINS OF INDIA

THE FIRST SCHOLAR-LIKE EXHAUSTIVE EDI-

TION OF THE RIG-VEDA-SANHITÂ

AS A TOKEN

OF

APPRECIATION OF HIS LARGE-MINDED

SYMPATHIES WITH THE MODERN

INDIAN ÂRYAS,

THIS POEM

IS DEDICATED

BY

THE AUTHOR.



## INTRODUCTION.

IN the introduction to this poem two questions require to be answered. Who was a *Risi*? and when did he flourish? The country which comprises modern Afghanistan and the valley between the Oxus and Jaxartes was inhabited in ancient times—four thousand years B. C.—by a race which had assumed the name of *Âryas*—a race which consisted of different tribes, each tribe being made up of many clans. This country of the *Âryas* passed through a great political and religious revolution, when a tribe in the west of modern Armenia had crossed the Hellespont (the *Ârya*-path) and settled in Greece as Hellenes or *Âryas*; when another tribe known as Slavi in Europe and *Sâlveyas*\* in the ancient Sanskrit literature had spread itself beyond the Caucasus, when the Mazdayasnian *Âryas* had learnt to appreciate peaceful pursuits in preference to warfare and had already settled as agriculturists under the government of a politico-religious hierarchy†; and when the Vedic *Âryas* still lived by hunting and passed a nomadic life.‡

The Mazdayasnian *Âryas* were politically under the influence of their kings and councils: the Vedic

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\* Vide (IV. 1, 169.) of Pāṇini.

† Reference to any chapter of the Zend-Avesta will bear out these statements.

‡ Vide (I. 164, 43.) of the *Rig-Veda-Saṁhitā*.



Âryas recognized no kings but were led by their patriarchs. || The clans of the Mazdayasnians were united into a confederacy of which frequent mention is made in the Zend-Avesta: the clans of the Vedic Âryas were independent of one another—the clan of the Gotamas being led by its distinguished Goutama, and that of the Kanvas, by its distinguished Kanva. The united Mazdayasnian community had made great progress in agriculture; they attached great importance to their enclosures and settlements, the distinctive rights to which were carefully defined: the Vedic Âryas seldom refer to any agricultural enclosure in their exhaustive prayers in which cattle and horses are carefully included.\* The Mazdayasnian Âryas show great anxiety to maintain the social and religious order already developed: the Vedic Âryas betray indomitable restlessness and a hankering after a new land. † The Mazdayasnians had learnt to believe in one God—"Ahurmazda" (Asura-Medhista), the most intelligent spirit—who ruled over a regular hierarchy of angels, and in one Evil Principle—Ahriman (Ashrîman), the non-beneficent Spirit—who was assisted by a hierarchy of bad angels: the Vedic Âryas, on the contrary, recognized the different forces of nature, and denominated

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|| The *Rig-Veda-Sanhitâ* always speaks of different Âryan warriors fighting independently with different non-Âryan hordes. Again, the description of Vishvâmitra leading his clan and crossing the Indus bears out the statement—Vide (III. 53.) of the *Rig-Veda-Sanhitâ*.

\* Vide (VII. 35.) of the *Rig-Veda-Sanhitâ*. In it the *Ksetrasya patih* is, indeed, mentioned. But the prayers for good air, and steady mountains predominate.

† Vide (IV. 26.) of the *Rig-Veda-Sanhitâ*.

them Devas or bright powers. Yet they had a distinct notion of one great God to be worshipped "in spirit and truth," and believed that their minds were tempted by an abstract evil Power which they named "Pâpmâ." The Mazdayasnians used Soma-juice—the strength of which was mitigated by its being mixed up with the juice of pomegranates—only on rare occasions when they performed their sacrifices: the Vedic Âryas were particularly fond of Soma-juice, and used it almost every day in common life.‡ The Mazdayasnians shunned the Vedic Âryas who were often aggressive in as much as they attacked the agricultural enclosures of the former.§

Owing partly to social differences, partly to religious differences, and partly to political differences, the Vedic Âryas turned towards India, and for hundreds of years, as their sacrificial literature shows, they continued to emigrate. Different clans left their native land (abhijana) *en masse* with their cattle, with their horses, with their servants, with their carts, even with the pedlars who supplied the necessities of life.\* These emigrating clans were headed by their Risi who was at once their social leader and their high priest—one who gave them counsel in war, soothed their afflicted minds in difficulties, imparted to them lessons of charity and piety, and guided their conduct in all the concerns of this life,

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‡ Vide the Vedic texts quoted for illustrating the sūtra (III. 4, 32.) of the Pûrva-Mimânsâ.

§ The Vedic Âryas are called Daevas and are condemned as impure and aggressive in the Zend-Avesta.

\* The Kristis, Vishas, and the Pancha-Janâsas are mentioned in the Rig-Veda-Sanhitâ.

elevating their minds, ennobling their aspirations, and stimulating their energies. His habits were temperate, and pure, his manners—soft and amiable, and his ambition was to rise superior to the flesh. The intellect of the *Risi* worked hard to pierce the mystery in which the visible and the invisible, the mental and the physical, are enveloped. He proposed abstruse theories for their explanation and taxed his intellect as much as he could to comprehend them. We do not intend to go into his philosophical theories and explanations in this poem. We mean only to indicate the spirit of his philosophical speculations.

The heart of the *Risi* was full of faith, hope, love, and joy. He seems to have been mastered by the religious feelings, the essentials of which he comprehended. These essentials are :—consciousness of the inner struggle between *good* and *evil in minds*; the sense of the weakness and helplessness of man; humility and absolute dependence on a higher power, personal and providential; a pious conception of the greatness and varied operations of this power, a consciousness of divine grace and help, a prayerfulness of the heart which seeks purity of feeling and strength of intellect to obtain that which is good for the present and the future, that is, life consisting in glorifying Holy Power, praising Him and chaunting His hymns. Such was the *Risi* mentioned in the *Rig-Veda*. He was pre-eminently the leader or mover, (the word *Risi* being derived from *Ris*—to and pre-eminently a singer, (the word *Risi* being

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These words occur in the *Rig-Veda-Saṁhitā*.

connected with such words as *Rik*—a hymn, *Arka*—a song, and *Arkin*—a singer†). Of such a *Risi* a picture is presented in our poem.

The stream of emigration originated perhaps 4,000 years before Christ, and continued to flow into India with occasional interruptions for about a thousand years. How is this chronology to be fixed? We know for certain that Goutama Buddha flourished about 500 years before Christ. We can establish from internal evidence that Patanjali flourished at least about 200 years before Goutama Buddha‡ and that Pāṇini composed his celebrated sūtras about 200 years before Patanjali—about the close of the Âchârya-period. Historical analogy points to the conclusion that at least seven or eight hundred years are necessary for the completion of such social and religious revolutions as the Âryas passed through during the times of the Âchâryas and Brahmvādins. Thus it would appear that after the Âryas had settled permanently in India, about 2,500 years elapsed before the advent of Goutama Buddha. The subject of Vedic chronology is involved in great difficulties. The only safe guide for fixing it is the examination of historical analogies on which the duration of a general chronological period necessary for the completion of great social and religious revolutions can be based. Such historical analogies will be brought together in an independent essay. In the mean time, we may be permit-

† Vide the Dhātu-pāṭha of Pāṇini.

‡ This evidence will be presented to the reader shortly in a separate essay on "Pāṇini and his times."

ted to state that the Vedic Âryas first passed through the passes of the Hindu-Kush and crossed the Indus about 4,000 years B. C.

The ideas of the *Risi* on different subjects are highly important, because they have materially influenced the history of India for thousands of years, and have produced the Brahmanical civilization, unique in its principles and tendencies. A new civilization—originating to a great extent in the notions of the *Risi*, but materially modified by the circumstances in which the Western Âryas were placed, and by the conditions of life which their circumstances have inevitably produced—has come into contact with the Brahmanical civilization of India. No forecast can be formed as to the exact bearing of this contact; at present, it is more promising than threatening. Providence directs all influences brought to bear upon nations to the accomplishment of their permanent good. Hence the enquiry—who the *Risi* was—the *Risi*, the leader of clans of the Whites who poured into India four thousand years B. C.—is important.

This short poem is intended to exhibit the *Risi* when under a high and heavenly religious influence. The sentiments expressed are based on the utterances of the *Risi* as they are preserved in the *Rig-Veda*, to the particular verses of which reference is made in foot-notes.

# THE RISI.

## THE ARGUMENT.

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*General ideas and musings of the Risi—Invocation—Soliloquy—Indra and Vritra—A hymn sung in chorus—The noon-libation—Its hymn to the Sûrya or Sun-god—The faith of the Risi explained—A philosophical debate—A calamity—The effect of the calamity upon the Risi—His praise of God—A hymn—Effect of the calamity on his pupils—Their consolation—Its effect—The cows return with a wounded Gotama—His story—His feelings—The visit of the Ksatriya who relieved him—His daughter—Her marriage with the warrior-Gotama—The benediction of the Risi—The Risi as absorbed in meditation—A vision—A lecture by the Risi on the duties of man—Its effect on the audience—The last prayer of the Risi—Conclusion.*

**Ye Âryas, learn the truths the Risi taught,  
Which in the inner light divine he sought. \***

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\* Vide (III. 26, 8.) The phrase.—“Knowing the thought to be a light by the heart”—occurs.

Attention inward turned, he saw his God,\*  
 Whose handiwork the world reveals abroad.  
 About his hearth, where blazed the sacred fire,  
 The Aryan clans with love obeyed the sire. †  
 His simple feelings rose by simple rites, ‡  
 True faith his wealth ; he saw delightful sights, §  
 Whose touching power inspired his soul and raised;  
 The emblem of eternity he praised. 10  
 He looked beyond the blue expanded sky,  
 And then within himself thus reasoned high :—

"Nature how complex in its varied phase !  
 Then what its origin ? and what its base ?  
 A power mysterious ! and how hard to scan !  
 ' Yet ages since (believed the godly man)  
 The fruitful womb of Dakṣa\*-power begot

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\* Vide (X. 177, 1.) The verse is interesting as describing the action of the soul on itself.

† Vide (I. 47, 10.) and (I. 60, 5.) The Kanvas, Gotamas, as well as others, praised their gods together.

‡ Complicated sacrificial rites do not appear to have been performed by the Rishis, for the complicated machinery is not mentioned. The hymns were recited by way of invoking gods at the time of their simple sacrifices.

§ The following five lines are based on innumerable utterances of the Rishis who seldom speak of being dejected ; but perpetually call on the name of God invoked as Indra or Vāyu or Agni. Vide, however, (X. 72, 6.) " Gods as if dancing " is a significant phrase. The word " immortal " is too often applied to Heavenly powers to need a reference.

\* Vide (X. 72.) The hymn speaks of infinity producing a

Infinity, and in her turn she brought

Forth second Daksa-power'. Mysterious birth!

In space then subtlest atoms danced in mirth. † 20

Prajāpati—the lord of systems large—

Has fixed the functions which the gods discharge.

Prajāpati, primeval source of light,‡

power (Daksa) and of the power producing infinity. This is said to have taken place in former times. The gods came after the second power. This special power is called here Daksa-power. The word Daksa is significantly used in the *Rik-Saṁhitā*. This hymn describes the origin of the world. First there was nothing (*asat*). From it, the existing (*sat*) sprang up. From it arose trees and plants. Then came Aditi, then Daksa. Ideas of this kind are stored up by generations and carefully handed down. A poet expresses them systematically, but does not invent them. The *Āryas* when in the savage state, possessed really nothing: every thing about them was unsteady: they changed their abodes from day to day. Gradually, they settled on some fertile land. When in this state of pastoral life, they attached great importance to extensive plains—plains not divided by ravines and rocky caves (*Diti*) which could harbour wild animals, the pest of their dear cattle. But Aditi—an extensive plain for pasturage—was created by Daksa—(intelligence) which was in its turn nourished and developed by Aditi—the land for pasturage. Aditi held in her bosom all that they valued most—their cattle-yards (*pastyā*) and their huts. Thus the development of the notion of Aditi is historically important. Gradually, the concrete Aditi or an extensive unlimited plain expressed the expanse of heavens and lastly infinity itself.

† Vide (X. 72, 6.)

‡ Vide (X. 121.) The hymn is interesting from different points of view. It is repeated in the *Taittiriya*, *Vājasaneyi* and *Atharva Saṁhitās*. Some scholars state that the pronoun *Kah* and its forms are used by the poet for expressing his scepticism. This is a mistake, for the tenth verse distinctly affirms—"Oh Prajāpati, none other (than) thyself holds all the existences. Let that fruit be (given) to us for which we sacrifice to thee: may we be the lords of treasures." The authors of the *Brāhmanāni* as well as of the *Upaniśads*, and *Patanjali*, the great grammarian and exegete, interpret *Kah* as used in this hymn into Prajāpati. *Qeng* is used in a *Zendic Gāthā* in the sense of the sun. Are they all



Or sacrifice eternal in its might.\*  
 Their different works appointed gods perform,  
 Like angels who produce the calm or storm. †  
 Above them all a power high Indra wields,  
 The mighty lord, who pious Āryas shields." \*

Such stirring sentiments, and musings deep,  
 From morn to eve the sage engaged could keep. 30

mistaken? No. *Kah* or *who* and its forms are used in the hymn for asking rhetorical questions, and, therefore, they emphatically represent *Prajāpati*. From this point of view, the statement—*Kah* is *Prajāpati* as made by the authors of *Brāhmaṇāni*, by the *Upaniṣads*, and the *Mahābhāṣya*—is correct and justifiable.

\* Vide (X. 90.) This hymn is the well-known *Purusa-sūkta*. A sacrifice is stated to be the source of knowledge and of domestic as well as of wild animals. In this connection, vide (X. 180.) hymn which explains the power of a sacrifice in the creation of the world. The sacrificial literature of the Āryas is not investigated. Yet the ancient Greeks and Romans and the Indian Āryas sacrificed. Unless the spirit of the sacrificial system of the Āryas is understood, and appreciated, their notions as preserved in the Vedic literature can not be realized.

† Vide Mathew's Gospel (IV. 11.), for instance, to see what functions our Christian brethren assign to angels. To see what position the gods occupied in relation to the Supreme Being now addressed as *Indra* and now as *Prajāpati*, the hymn (IV. 26.) of the *Rik-Saṁhitā* deserves to be read. It distinctly states—"I (God) cause rain; I move waters, and all gods do my will." Many hymns, but specially (II. 12.) of the *Rik-Saṁhitā*, show what the power of *Indra* was considered to be. He was the great God of the Āryas. The statement as to gods being like angels is supported by *Agni* and other gods at times being called mere messengers. Read the hymn (V. 8.) of the *Rik-Saṁhitā*, especially the first line of the eighth verse. Read also the hymn (X. 125.) of the *Rik-Saṁhitā* which establishes the relation between gods and the Supreme Being.

\* Vide (VII. 11, 5.) of the *Rik-Saṁhitā*. The gods are called "Indra-jyesthāṣas," that is, "gods among whom *Indra* is the

Deep wisdom and philosophy abstruse  
The saintly *Risi* taught. Sing this, O, Muse.

The sky began to lower, then came a cloud,  
The lightning flashed, and thunders roared aloud.  
A battle Indra fights with *Vritra* drear, †  
And chains him, then celestial cows appear.  
See the celestial cows—the clouds on high—  
Fresh milk and warm, their teats rain from the sky.  
The firmament when *Vritra* dark surrounds,  
The cows—the clouds—the lord of night impounds. 40  
When his misleading spells our Indra broke,  
Delivered cattle from their trance awoke.  
Beaten by rains, the *Risi*'s cottage shook, ‡  
And shelter all the pupils crowding took.  
A seat,—a common mat,\*—his figure graced,  
The pupils all their master humbly faced,  
And listened thoughtful to the lecture grave,  
Which pure instruction in their duties gave. †

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greatest."

† Vide (VIII. 6, 18).

‡ The description of a house as given in the *Grihya-Sūtra* of *Ashvalāyana* written many hundreds of years after the *Rik-Saṁhitā* is that of a cottage such as is now-a-days seen in the *Kōkan*. Hence the *Risi* is spoken of here as dwelling in a cottage.

\* Barhis as a seat is often mentioned—the seat offered to gods. It is a mat made of rush.

† The following lines are based on utterances in the *Rik-Saṁhitā*, too many to be referred to here. Darkness is identified with

"Our Indra great has sent us rain" he said,

"The lord with thunderbolts and winds arrayed. 50

He urges human beings all alike, †

And is prepared the devils first to strike.

When sought in prayer, great Indra, hero, friend,

Protects our houses, and we offerings send.

Affection great to Âryas Indra bears,

Vritra who is Sin personified. Indra always fights with him to put him down and to benefit the Âryas. Vritra takes away their cows, that is, prevents the clouds from pouring down rain. As a Dasyu, he takes their real cows away. Many Vritras are spoken of. These conceits occur in any long hymn in which Indra is praised.

† These lines are based on the 19th hymn of the 7th Mandala which is highly interesting. It indicates the struggle which the Âryas carried on with the savage tribes about them. They placed their faith in Indra and He fought for them. Just as the Moslems often said "Lord Allah fights for us" the ancient Âryas sang "Lord Indra fights for us." Vide (I. 58, and 7-8-11.) The

(III. 34, 6.) which mentions the corresponding tricks of the Âryas. Indra grants rain when he overcomes the devils, often called by the names of the savage non-Âryans, vide (II. 14). The physical and psychical are always spoken of together by the Âryas for both formed one notion with them. Vide (X. 71.) The physical excited their minds, increased their faith, and braced up their spirits. Vide (II. 14.) hymn. We have thought it proper to refer to the same hymn that our readers may find it convenient to see the verses on which these lines of the poem are based. Vide (VII. 19, 6 and 11.) Indra grants valour and food which produces it. Hence both are called by the same name *Vâia*. Vide (X. 78.) In summing up these notes, we must observe that savages whom our ancestors considered to be devils caused a great deal of trouble. They often deprived the Âryas of the means of comfortable life and prevented them from practising their religious rites; and Indra put down the devils and savages—Indra, the first of gods. All the gods—the Supreme Being excluded—had a beginning and were immortal. The devils opposed them, and were beaten.

And all their foes asunder boldly tears.  
 At us what mischief darksome devils aim,  
 And play illusive tricks, our strength to tame !  
 Our powerful foes the mighty lord defeats,  
 And blissful rain the grateful *Ārya* greets. 60  
 The clouds enchained our *Indra* great can free,  
 Our soul revives, and every plant and tree  
 Revives about our cottage joy to spread,  
 Our farms and fields afford abundant bread.  
 How full of joy the cow with calf retreats !  
 How bound the calves ! how they approach our seats !  
 Then let us sing. The rain in torrents pours.  
 Now armed with thunder-bolts great *Indra* roars."

The sage then prompt the *Gotams* all obey,  
 And sweetly sing a hymn in chorus gay.\* 70

" *Agni*, Lord ! this world thou fillest,†  
 Shedding glory,\* where thou willest.†  
 Thou our friend,‡ our life thou blessest. ||

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\* The idea of the chorus is based on the invitation often made to singers—see (I. 7, 1. and 10.) and (V. 28, 1.) " You sing in an absorbing strain for *Mitra* and *Varuna*." Sometimes musical instruments like a drum (*Dundubhi*) are mentioned. Vide (VI. 47, 31. )

† Vide (I. 59, 5.)

\* Vide (III. 8, 10.)

† Vide (I. 72, 7.)

‡ Vide [I. 75, 4.]

|| Vide [X. 4, 1.]

Indra's food with Soma dressest, §  
 Blaze, O Agni, yes ! thou blazest.\*  
 Sacrifice to heaven thou raisest. ‡  
 Pious Agni joyful bringing ¶  
 Wealth in plenty § we are singing.  
 Here the gods are now assembling,\*  
 See how Vritra false is trembling ! ¶  
 Child of skies, the rain so merry ! †  
 Let him grant the sappy berry. ‡  
 Raise our fancy\* ; raise our spirits, †  
 Give us children graced with merits. ‡  
 Agni æther-like prevails, §  
 Moulding rocky hills and dales." \*

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 § Vide [I. 14, 6.]

\* Vide [VIII. 44. 4.]

‡ Vide [VIII. 44, 3.]

¶ Vide [I. 74, 8.]

§ Vide [I. 60, 5.]

\* Vide [X. 6, 4.]

¶ Vide [I. 80, 12.]

† Vide [VII. 102, 1.] Notice the words "an ox just born" in [VII. 101, 1.] This is expressed by "merry" in the line, the idea which the Risi meant to convey ; "Rumbling" is expressed in the original by "roaring." Vide [VII. 102.] hymn known among the Vaidikas as rain-hymn.

‡ Barley occurs in the hymn referred to. Berry is used here to express the notion of vegetables in general as expressed in the original. Besides, the necessities of poetry crave the indulgence of a particular being mentioned in the place of a general ; but Sâyana enlarges Yavasa into Ousadhyâdilaksanam annam.

\* [VI. 1, 10.]

† Vide [VII. 22, 3.]

‡ Vide [I. 140, 12.]

§ Vide [VII. 1, 15.]

\* The Risi is justified in talking of Agni in this strain as if he is more than a mere messenger of gods. His notions of fire or Agni were large and deep. He saw his Agni in the sun ; in lightnings, in the resplendent light of stars of the firmament ; in the

Each boy extracts the *Soma* and prepares.  
 All wash the jars and squeeze allotted shares.  
 Scanned, squeezed, diluted, wrung, and filtered clean,  
 The *soma* put in jars arranged was seen  
 By the great sire who to his pupils said :— 90.

“ To *soma* good attention you have paid,  
 Our second noon-libation now is due.  
 Agni on earth appeased, we gods can sue,  
 Now Agni blazes, yes ! our feelings glow.\*  
 Our hearts are fully warmed,† our wills‡ not slow.¶  
 Present the *soma*, offer him his food  
 Present the sacred butter fresh and good.”

This sacrament\* performed, the jars were† filled  
 bowels of the ocean, in vegetables, and in the minds of men. His  
 Agni was an all-pervading energy perceptibly embodied in the fire  
 of the hearth. This energy inspired him and enabled him to sing  
 of it in high strains of poetry and faith. Vide in this connection  
 the following :—[X. 1, 2 and 6.], [X. 2, 4.], [X. 3, 5.], and  
 [X. 4, 2.], hymns.

\* The whole of the 9th Mandala with the exception of a few  
 hymns is devoted to the Pavamāna Soma. The places in which the  
 Soma grew, the way in which it was bought, received, prepared,  
 offered, and drunk—all this is musically described. Reference to  
 particular hymns, therefore, is not necessary.

† [IX. 9, 7.]. In the original “prepare ways for new hymns,  
 and kindle light, that is, inspire us” occurs. Here the *indicative*  
 is placed for the *imperative* used in the original.

‡ [X. 5, 1.]. In the original occurs :—“He (Agni) knows our  
 heart or desires.” Vide [X. 67, 1.]. Vide also (VII. 101, 5.).

¶ [X. 20, 1.]. The original is “Bhadram no api vātāya  
 manah.”

\* [X. 18.] hymn is beautiful.

† Vide [IX. 63, 3.], and [IX. 96, 13.].

With sparkling *soma* strong, and fresh distilled.\*  
 Airy the lawn on which the pupils sit, 100  
 Chaunting a song enriched with thought and wit.  
 His rays the sun through clouds† around did dart,  
 And dropped ‡ bright tints on farms with painter's art.  
 The clouds were chased, the sky was azure now,\*  
 In shining fields, the peasants drive the plough.‡  
 Music the sire and pupils sent up sweet,  
 The autumn-sun's endearing rays to greet.

“ Chasing darkness, light thou sendest,\*  
 And our moral frame thou mendest,¶  
 Source of joyful rainy season !† 110  
 Gladden hearts and whet our reason,‡  
 Hymns we sing, we sing thy praises,||  
 Yes ! thy sight our spirits raises.§

\* Vide [IX. 9, 3.).

† Vide (X. 37, 4.).

‡ The words “ *Hiranya-Pâni*.” and “ *Hiranyaya*” are too often used to need any special reference. Vide [X. 149, 5.]:—the sun is called “ A pillar of gold.”

\* Vide [X. 170.]. The sun is called the destroyer of *Vritra* or clouds in the second verse ; and in the fourth verse, “ he lights the earth with his flame” occurs.

‡ Vide [IV. 57, 4.], and [IV. 57, 8.]. *Ksetrapati* is a tutelary god of fields. *Sîta* is a name of a furrow. And Lady *Sita* is believed to have sprung up from the earth.

\* Vide [X. 37, 4.].

¶ [X. 37, 6.].

† Vide [II. 35, 8.], and [V. 83, 8.]. ‡ Vide [X. 37, 10.].

|| Vide [III. 62, 7.].

§ [VI. 56, 6.], and (VI. 53, 3-4).

Dismal darkness dreads thy presence.\*

Life is light—thy glorious essence.†

Move our minds, our souls inspiring,‡

Move our hearts, our feelings firing.§

Lord\* of skies ! of light the centre,

Come, we pray, our spirits enter.

Face† of gods ! a light surprising.

120

Eye of heaven—is he not rising ?

Moves he not fire—the earthly power,

And the gods that waters shower?

Upper, middle, lower regions

Fills he not with light and legions?

Soul of all existing matter

Fixed or moving, darkness shatter.

Lord, thy glory show at length,‡

Grant us grace and moral strength.

Dismal sin away is running,§

130

\* Vide ( VI. 58, 1.).

† Vide (VI. 58, 4. ).

‡ Vide (III. 82, 10. ). This verse is the celebrated *Gāyatri*-Mantra recited every morning and evening by all *Brāhmanas*.

§ Vide (VI. 58, 2.).

\* The following ten lines are based on a charming verse, vide (I. 115, 1. ).

† "Face of gods" is the translation of *Devānāmanikam* in [ I. 115, 1. ]. I beg humbly to dissent from our learned *Sayanāchārya* so far as his commentary on this phrase is concerned. Collation of different passages where the word *anīkam* is used, supports my translation. Vide for instance (I. 118, 19.) where the Dawn is beautifully called "mother of gods and face of the firmament."

‡ Vide ( VI. 2, 11.).

§ Vide ( V. 82, 6.).



Suffer we from Vritra cunning,  
 Give us godly speech and right,†  
 Save us, lord, from Pāpmā's\* might."

The mind is moved, the rising feelings leap,†  
 The soul upon itself then gazes deep.‡  
 Pure fancy one ideal picture draws§  
 Of greatness infinite¶—the mighty cause||—  
 Of beauty such as angels all adore,\*

† Vide (VI. 14, 6.). Satan is called Pāpmā in the poem. Amhas or Pāpmā ought to be called Satan. But there is a difference between the notion of Satan as entertained by the Shemetics and the notion of the Āryas. The Shemetics consider him to be a concrete embodiment of all that is sinful. The Āryas look upon him as an abstract sinful influence in the mind. Yet Nirriti and Vritra are often considered to be Sin. Pāpmā is described in the appendix (Parishista) of Āshvalāyana's Grihya-sūtra as having a dark terrible body. The prayer and process which a Brāhmana goes through every day for washing off Sin known as *Agha-marsana* is highly interesting to an historian of religions.

\* Vide (I. 129, 11.) where "Hantā pāpasya raksasah" occurs.

† Devotion as felt intensely by the ancient Ārya in India is hard to be realized. The Ārya felt his God; he talked with his God; in one sense he sported with his God. Hence he felt those to be His attributes which filled his heart, and moved it to long for realising the Presence of God in spirit. Vide (I. 58.). The whole Sūkta is an unmistakable index of the feelings of the ancient Ārya in India.

‡ Vide the first note on the first page.

§ Vide (IX. 87, 3.). The last verse deserves attention for its interesting depth. Vide also the first half of (X. 90, II.). This is the well-known Purusa-Sūkta.

¶ (X. 79, I.). "I have seen the greatness of Him—the great and immortal" is the original.

|| The word *nidāna* is used in the Rik-Saṁhitā in this sense.

\* Vide (VII. 81, 9.):—"The Soma-drops rise up to thee, really beautiful, to the heavens, and the people bow down before thee." Vide also (III. 8, 2.).

Of wisdom the more searched, disclosed the more,\*  
 Of heavenly mercy great;† of justice sure,‡ 140  
 Of holiness eternal, great, and pure,||  
 Of Him whose Providence mysterious lends §  
 True aid, and trials for instruction sends—  
 A picture decked with power and loving grace,¶  
 Thrilling the heart || and aiding reason's race, †  
 Producing love which no distinction knows  
 Of caste, but which affectionately goes .  
 To teeming life or high or low alike,\*  
 Against our passions‡ and conceits to strike‡

---

\* Vide [VII. 35, 11.]. When read along with [X. 90, 12-13], where gods like the Moon and the Sun represent the powers of the Supreme Being, the proper idea of God is presented. Vide also [VIII. 6, 26.] where the words "Mahân Apâra" occur.

† Vide [VIII. 14, 11.]. The word "Bhadrakrit" is used to show the attribute of mercy. See also the words *trāyamāna*, as used.

‡ Vide [IX. 35, 6.]. "Dharmanaspate" is expressive of the attribute of justice.

|| Different gods are invoked for their powers of purification. "Purify me" is an ordinary prayer. Pavitra is an ordinary attribute of gods. So holiness in a sense is described in the *Rik-Saṁhitā*. Vide for instance [VIII. 18, 19.]. "Holiness" in its theological sense includes "justice unrelenting." This idea is not met with.

§ This is based on the *Risis* invoking God and seeking his aid (*Avas*) on all occasions of life.

¶ Some of the gods are called "the sons of power" (*Shavasas Putrâh*). Their love (*sakhya*) is often sung.

|| (VII. 33. 9.). The verse is really important: mark the word—*Hridayasya*.

† (VIII. 9, 7.).

\* Vide (VII. 35, 12.). It is quite common with the *Risis* to include their cattle in their prayers for comfort and peace.

‡ "Save us from misconduct (*Durita*)" is a common prayer.

‡ Vide (X. 2, 5.).

Surging continues, overflows the heart; 150  
And penetrates the mind's minutest part.||

Such was the saint : his§ soul such love possessed,  
His faith was love which onward, forward pressed.  
Pure love divine did all his feelings mould,  
And all his acts enclosing love\* controlled.  
A stream of music ever flowed: he prayed :  
His life, his soul, and spirit music made.  
Music about his God† whose Providence  
Touches his heart and tones its moral sense,  
And whose great power the mighty systems show—§ 160  
Agni, the sun, the moon, time's constant flow,  
The sky, the earth, and ocean surging high—  
The Gotams saw their God both far and nigh.\*

The sky had changed: fresh charms its face displayed—

|| Vide (VIII. 58.).

§ "Teach me as parents teach their son" occurs in (X. 39, 6.).

\* Vide (X. 39, 2-3.).

† "Sing of him (Pragâyata) in different ways with songs (gâthâ), with hymns (sûkta), with songs of worship (arka)." Such expressions are to be met with in the Rik-Sanhitâ.

§ Vide (IV, 22, 4.).

\* Read the hymn (X. 121.). There are more than ten hymns like this which have the power of overpowering the heart. They enforce large views which lift up the mind above itself. Read for instance (X. 125.).

Tints red and green—a panoramic shade\*—

Variegated streaks of clouds were seen :‡

Returning cows present a charming scene.§

Dust flies about, its atoms hang in air,||

They form as if a wreath of flowers there.†

The forest gilded as with gold appears, 170

Where loiter late the meditative seers,

Where trees their pleasant odours shed around,¶

And woods, that harbour vagrant deer, resound.

Long lines of swans ! Now steady, now they change ;\*

Now fails the sight of man to grasp their range.

The Gotams busy thought how nature changed ;  
New questions serious now their minds arranged.  
All these the sire himself approaching finds ;  
Problems were solved : the answers taxed their minds.

\* Vide (I. 64, 4.). I have developed for rhyme's sake the idea expressed by the word "chitra" used in the verse quoted.

‡ Vide (I. 114, 5.). "We invoke the refulgent clotted cloud—Kapardinam Varāham" are the original words. Rudra occurs as a noun both in the singular and plural numbers. He represents the stormy firmament—the father of winds. Rudra-Vartani also occurs which means "the path of storms." "Riding storms" occurs in English poetry.

§ Vide (X. 149, 4.) where cows are spoken of.

|| Vide (X. 168, 1.).

† Vide [IV. 38, 6.].

¶ Vide [X. 146.]—the whole hymn beautifully describes forest-scenery.

\* Vide [III. 8, 9.] where the word "shrenishas" is used.

"Does space infinity itself unmask?"

180

"Where then its base, its sides, and ends?" They ask.

"Prajâpati all this," the sire replies,†

"His greatness to the worlds his work implies,‡

Above his greatness, mercy God reveals,||

All space is seen in deep enveloped wheels.§

Great power about us all abundant seen†

His glory tells, or nothing does it mean?

Eternal truth His form—eternal light,\*

Infinite all through space declares His† might.

Our sacrifices—forms of godly will‡—

190

\* These questions occur in (X. 111, 8.) where *apâm* is used. *Apas* in the plural means firmament perhaps from its resembling the expanse of the ocean. "*Aditi*" expresses "infinity." *Apâm* must refer to "infinity of space;" but the two notions appear, so far as the *Risis* are concerned, to be interchangeable. The whole hymn deserves perusal.

† Vide (X. 121, 10.).

‡ Some gods like *Indra*, and *Agni*, are called the sons of power (*shavas*).

|| Because they are the sons of power, their protection (*avas*) is so often sought, and it is as readily given. This is summed up by the word—mercy.

§ "*Nabhas kim âsid gahanam gabhîram*" occurs in (X. 129, 1.).

† Vide (X. 129. 5). Mark the words—*rashmi* and *mahimâna* and read the same along with (X. 90, 2 and 18.).

\* The wonderful expanded starry light (*Dyons*) which causes great obeisance and piety is an index of eternal truth. Vide (I. 164, 11.) and [VIII. 59, 4.].

† Vide [VIII. 6, 26.] where the words—*mahân*, *apâra*, *ojasâ* occur. The idea is beautifully expressed in the verse.

‡ Vide [X. 88, 7-8-9.].

Sustain the worlds and all their ends fulfil."

On this first lesson all were much perplexed,  
 A strong desire to know it followed next.  
 Time passed, before they could the Rishi ask,  
 Now darkness deepened : evening changed her mask.  
 Her light, her tints, her softness—all depart,  
 Night bringing darkness dread displays her art. §  
 A boy, a Gotam, breathless raised the alarm.  
 The lesson stopped—away dissolved its charm,  
 Confusion seizes then the cottage-ground ; 200  
 The Gotams quickly issue all around.  
 Breathless his story sad the Gotam told,  
 How robbers strong attacked the cattle-fold :

"The cows and calves away delightful grazed.\*  
 Within the fold, where we a mound had raised.  
 The calves like kids about the bushes frisked,  
 They bounding jumped. Too oft their life they risked.  
 The cows—some chewed the cud, and some beheld,  
 Joy quickening in the tender calves up-welled,  
 We played, the grass beneath was soft and sweet, 210

---

§ Vide (X. 127.). This hymn describes a night.

\* The story is based on many references in the *Rik-sanhita* to cows, calves and Dāsas stealing them. But there is one hymn devoted to cows exclusively. Vide (VI. 28.). It sums up all the main points about cows, calves and thieves touched upon in this poem.

All our amusements wild we could repeat.  
 It rained, it flashed; we sat behind the mound,  
 The cows and calves together grazed around,  
 Where many a tree afforded pleasant shade,  
 The rain abating, we to Indra prayed :—

Indra, pity on us take,  
 Frightened and depressed we quake,  
 Âryas ask thy mighty aid,\*

Now in wilds, through mire we wade.

At once the rain upon us ceased to fall, 220

The cows and calves we gathered homeward all.

The sun was set, the eve no longer mild.

We found some robbers stones on stones had piled : †

The cows and calves confounded bellowed loud,

Some Dâsas seemed as if they formed a cloud ;

Their face so black ; projecting teeth so dread, ‡

Their dreadful face so flat ; their hair so red ;

Their eyes up-turned : and dreadful-like their stare,

Confused we stood, so horrid was their glare.

With sticks, with stones, with dreaded arms and strong, 230,

They drove away the calves, they did us wrong.

O, tender calves ! behind they cast a glance, ‡

\* The Rik-sanhitâ is full of such sentiments.

† Vide (I. 130, 8.), (II. 20, 7.), and others.

‡ Vide (X. 149, 4.).

Enchained we felt as in a magic trance.  
 The Dâsas turned, they drove the cows away,  
 Deprived of cows, we homeward sought our way,  
 We felt ourselves as if in fetters bound,  
 We stopped : how could we leave the grazing ground ?  
 We could not walk, our heart so heavy grew,  
 With tears our cheeks we sore and sad bedew.  
 My friends a-searching went nor would return ;      240  
 Ah ! what we thought and felt how can you learn ?  
 The loss of cows some sacrilege had caused,  
 And the calm flow of contemplation paused."

The pupils sought the sire : they came around,  
 Absorbed in meditation him they found.  
 Conscious of truth within—the truth—his guide\*—  
 The spring of aspirations which deride†  
 Whatever fleshly seemed. Truth moved his soul.  
*Tapa* below and heaven above, his goal.  
 From godly *tapa* faith unbounded sprang,‡      250  
 He thought, he prayed, he praised, and always sang.

---

\* Vide (X. 71, 6.). The original is—He does not know the "way of virtue." The contrary is true of good men. Vide [X. 66, 13.].

† Vide [VII. 20, 9.]. Mark the words—*Râyaskâmo jaritâram ta âgan.*

‡ Vide [X. 190, 1.]. Formal truth and law are produced from *tapas*.



Faith is the source of hope that rises high,  
 And filling Heaven invites the Holy nigh.§  
 True faith obtains true happiness from God:||  
 True faith is glorious and divinely broad.\*  
 It gives a courage that no fate can shake,†  
 Active benevolence it doth awake.  
 The pupils saw the sire then towering high,  
 Who to appease their minds called Indra nigh.

"O, Indra ! first of gods, O, source of cheer !           260

Yes ! those who know thee, never know a fear.‡  
 Now decked with countless stars, the heavens shine,§  
 These thou sustainest : holy brightness thine.  
 The firmament of thy great power a sign—

§ Vide [X. 90.]. The hymn states that God is more than the visible. But in a foot-note, it will be stated that Indra is characterized in the *Rik-sanhitā* as full of prayer itself. Brahma is prayer or faith externalised.

|| On occasions, when beaten and hard-pressed by their enemies, the *Āryas* ask aid from their God and in an unmistakable way, attribute their success to him. They always say—God defeats our enemies. These prayers and utterances are significant. On these utterances the above four lines are based. Vide for instance [X. 128, 7-8-9.].

\* The whole of this prayer of the *Rīsi* is based on the beautiful hymn [II. 12.]. It is easy and deserves attention.

† Vide [X. 191.]. The hymn is interesting from a devotional point of view.

‡ Vide [X. 81, 6.]. "May Indra grant us Heaven : may other people about us be confounded."

§ Vide [IX. 67, 21.]. Vide again [VI. 47, 8.]. "Thou takest us to a place where there is no fear, but light and peace."

It thou sustainest : all its colours thine.  
 The sun revolving turns with light divine.  
 Him thou sustainest: ceaseless motion thine.  
 This earth of wealth, of health, of joy, a mine—  
 It thou sustainest : all these pleasures thine.  
 Waters refresh and cheer such souls as pine, 270  
 Yes, thou renewest them : their influence thine.  
 Mountains on which up-sprouts the *Soma*-vine,  
 Yes ! thou sustainest them : their strength is thine.  
 What power conceals a fire within a hill ?  
 Oh, Lord, unknown is Thy Almighty Will."

The sire up-raised his arms to Heaven on high :  
 Closing his eyes he stood and heaved a sigh.  
 Inspired by God, His holy praise he sounds,  
 A class of loving pupils him surrounds.  
 Absorbed, the sire of peace a picture seemed. 280  
 With a peculiar grace his features gleamed.  
 His tunes like flowers with sweetness filled the air ;  
 When warmed with zeal, he sang a fervid prayer.

" O, mighty Indra ! thou hast made the world.  
 Fixed it in space thou hast. Unfixed, it whirled.\*

---

\* Vide [II. 12, 2.].

To us the sacred knowledge, Lord, reveal,—  
 The knowledge which our mental depths conceal.\*  
 The objects seen, by their engrossing might,  
 Withdraw our senses from their proper light.†  
 A wondrous sight the inner man beholds, 290  
 In mental depths, and heights, and mystic folds,—  
 A darkness boisterous and a sunny calm,  
 His passions hideous and his peaceful psalm.‡  
 The pure and vile in minds a contest hold.§  
 An evil mind becomes triumphant bold.  
 A peaceful mind in passion never stays,  
 For thy unfailing aid when scorched it prays."\*

This said, they all at once spontaneous sing :  
 How sweet the voice ! how beautiful its ring !

" In sufferings great sustain, O Lord, 300  
 Give strength thy praise to sound.  
 Inspiring touch the mental chord,†  
 Sing, let the place resound.  
 In us let peace perpetual grow ;||

† Vide [I. 24, 7.]. Mark the words—*Antah nihitāh ketavah*.

‡ Vide [III. 39, 7-8.]. § Vide [VII. 104, 12-13.].

\* Vide [VII. 10, 3.]. † Vide [VII. 13, 1.] and [X. 67, 3-4.].

|| See all the hymns where "*Yūyam pāta svastibhis sadā h*" occurs. It is the burden of many hymns.

Let all our foes defeated go  
Far from the cottage-ground.

From heavenly fountains grant us health,  
Let waters purer flow :  
Of light celestial grant us wealth,\*  
Let the sun softly glow. † 310  
For passion heavenly grant us rage, ‡  
With sinful Vritra war to wage. §  
Let pleasant breezes blow." ||

Restless along the cottage-plain they walk,  
Feel keen the painful loss, and sadly talk.  
The sage descried his pupils now and paused :  
Depression great the late misfortune caused.  
Though prayers they solemn said affect their mind,  
Still consolation none their feelings find.  
Afflicted sad, they saw the calves—their mates ; 320  
Soft night by turns suspense or adds or bates.  
The twinkling stars a mild delight infuse ;  
Extensive plains exhibit pleasant views.

---

\* Vide [I. 86, 10.] and [I. 92, 17.].

† Vide [I. 89, 6.].

‡ Vide [VIII. 9, 20.].

§ Vide [IX. 118, 2.]. Mark the words—*Ritavākēna satyena*  
*shraddhayaṁ tapasā*. The whole hymn deserves attention. Vide  
also [VII. 82, 15.].

|| Vide [VII. 35, 4.].

The flowery plants their charming tints conceal,  
 And soft, and calm, and soothing shades reveal.  
 Light beautifully pale the midnight sheds,\*  
 Larger and larger loom the plants in beds.  
 A flowing stream impressive numbers sings.†  
 The music lulls not, but it painful rings.  
 Their sweet companions—pretty calves—they missed; 330  
 They thought the manger like a serpent hissed.  
 They sought the tank where slept their swans and geese,  
 The sage—quite like an image true of peace—  
 Who saw their countenance with pain impressed,  
 These soothing words of faith to them addressed.

“ The sun, the air, the heavens, Indra made.‡  
 See Indra ever prompt to grant us aid.||  
 He moves the sun to shed delightful rays.§  
 He grants us peaceful minds to enjoy our days.  
 He moves the air, of life the food divine— 340  
 Of odours sweet an unexhausted mine.  
 He moves the Agni, messenger of gods,  
 Who visits heaven and high our actions lauds.

---

\* Vide [X. 127.]. This hymn describes the progress of a night from the evening-twilight to the next morning.

† Vide (X. 54, 6.).

‡ Vide (VI. 24, 3.).

|| Vide [VIII. 12, 30.]. Vide also [X. 89, 4.] and (VII. 27, 3.).

§ Vide [X. 11, 2.].

All gods our happiness perpetual seek.  
 Man fails, man suffers, man too oft is weak.  
 The gods like angels always hover round,  
 And visit oft for us the cottage-ground.  
 Dependence absolute on Indra place :\*  
 Great Indra grants us light and biding grace.†  
 The self-conceited, impious, sinful,—all 350  
 Cannot receive his gifts.‡ Their spirits gall,  
 And burn their minds, a constant source of pain.  
 All these torment themselves, how poor ! insane !  
 Great Indra moves our minds by Vritra's fall ;||  
 But Vritra dread and dark deceives us all.  
 How merciful and mighty Indra proves !  
 Feelings of godly sanctity he moves.  
 Know Indra pure in prayerful minds abides,§  
 The soul of prayer, the Lord the prayerful guides.”

\* Vide (I. 103, 5.).

† Vide (II. 11, 18.).

‡ Vide (I. 131, 4.), (II. 12.), and (VIII. 14, 15.).

|| Vide (X. 42.).

§ Vide (VIII. 16, 7.). Indra is called “Brahmā” or prayerful. This verse is important, no matter what sense of the word *Brahmā* is taken. We have taken it in the sense of prayerful. That “Indra is prayerful.” is a sentiment which a *Risi* alone could feel. Those who are accustomed to sing a psalm when they pray, and watch the state of their own minds, can easily realize the statement of the *Risi*. God is realized “in truth and spirit” when the mind, concentrated upon itself, and moved by the harmony of a psalm, rises superior to every thing fleshly and feels the power of the spiritual.

The Gotams musing paced the cottage-ground,      360  
 And thought that sportful calves then jumped around,  
 Some roll, some run, some frisk, some dance, some leap;  
 When lo ! the cows all bellowed long and deep.

Gotams descrying them rejoined with joy.

Now swelled the heart of every playful boy.

As when the land is parched ; the sky on fire ;

A scorching wind ; a burning sun in ire ;

The hungry tiger in his lair oppressed

Pants sad and lolls his tongue with heat impressed ;

The mid-day rays a fiery curtain hold—      370

Such plight may try a heart though ever bold,

A weary traveller much by thirst distressed,

Found dreadful hills on hills unchanging pressed,

Behind a hill a shady corner sees

And finds a host affording homely ease.

Conceive his joy with feelings in its train,

With joy like this resounds the cottage-plain.

Bellowing cows and calves their manger greet ;

The Gotams find the cottage-plain as sweet.

They leap, they run, like kids they frisk away.      380

“ The calves have come” ! they sing in chorus gay—

“ The calves have come, our friends, our joy,

Give them some grass, come, hasten, boy !  
 Come softly, wait. The wind prevails.  
 They come : how they uplift their tails ! "

A joy divine the swelling notes inspire,  
 When lo ! depression damps their mental fire.  
 A Gotam bold who searched and lagged behind  
 Limping returned there, sad in heart and mind.  
 Sharp marks of blows his face distinct reveals. 390  
 Each Gotam now himself thus wounded feels.  
 The boy uneasy on a mat was laid,  
 When with his friends, he felt his nerve unmade ;  
 But on his ruthless foes when he advanced,  
 He seemed as if a steed unbridled pranced.  
 Each Gotam anxious now to him attends,  
 And all his watchful care and kindness lends.  
 Sweet sympathetic feelings touched his mind,  
 Which sweet attentions as in fetters bind.  
 When drugs in water mixed with drugs then known 400  
 Were given, the boy conversed without a groan.

" Happiness let this water bring.\*

Of all enjoyments pure a spring,

---

\* Vide (X. 9.). The hymn is devoted to the commendation of the virtues of water.



Resplendent water ! take a drink.

From thee let pain distressing shrink."

When drugs the sire with sweet affection gave,

The boy narrated slow his action brave :—

" They came, I marched, my ox a rampart made.\*

The leader brave to fight with horns essayed.

But all the robbers pulled my ox away, 410

Hero experienced ! then he came to bay.

I felt myself determined now to fight,

As if a dwarf excelled a giant's height.

Ravines before them dread and deep appeared,†

Sudden my ox took fright, the end I feared.

The robbers came on me with swords arrayed ;

I looked to heaven and then to Indra prayed :—

Comfort of those who seek thy aid ! ‡

Of strength supreme a source,

This dread ravine thou, Lord, hast made ; 420

Thou art my last resource.

Yes, oft dost thou the cows relieve,

Whom the strong Dâsas always grieve ;

Now let them feel thy force.

---

\* This is based on many references to a bold ox in the Rîks.

† Vide [V. 15, 5.].

‡ Vide [IV. 21, 7.].

Up-sprang a Ksatriya :† his pace not slow :  
 His weapons bright, with zeal his features glow.  
 A stag he followed fast as lightning flashed,  
 How quick he rode ! through space a meteor dashed.  
 He came observing my condition dread,  
 Fear in my foes his angry features bred. 430  
 He sees and bids them all to yield their prize;  
 Him they obey, in me new feelings rise.  
 Whence he and why appeared, no clue I gained,  
 His opportune assistance I obtained.  
 Joyful the Ksatra‡ then put on this sword  
 Around my waist. ' The sea of life to ford  
 Onward, triumphant, this unrivalled wield,'  
 Said he, ' in war and every battle-field.  
 Warrior ! a better gift I have not made  
 To thee as yet more brilliant than this blade.' 440  
 I sought my friends, this place, its music gay,  
 Then the distinguished warrior went his way.

Oh, glorious Dawn ! the birds now warble sweet.§  
 Oh, source of light, let darkness hence retreat.  
 On trees and plants a charming freshness glows||

---

† Vide [X. 66, 8.].

‡ A chivalrous warrior.

§ Vide [II. 43.].

|| The description of the Gotama is based on the hymn offered to the Dawn. Vide (I. 113, 19.).

The breeze, awakening high ambition, blows.  
 Its charming paths the cottage-ground arrays ;\*  
 A rippling light in magic motion plays,  
 Reviving life, in sympathetic joy.

The Dawn so beautiful, so young, and coy— 450  
 The blushing Dawn her bridal charms unfolds,  
 And joyous Day her hand delightful holds.  
 Our cottage-ground is strewed with flowers fine,  
 And blooming roses spreading scents divine."

The Gotams heard their friend's inspiring speech ;  
 And warriors, fresh and strong, the cottage reach.  
 The sire his pupils called and softly said :—

" Some warriors come with shining arms arrayed  
 To greet this Gotam, aye, our warrior great,  
 Whom worldly glories greater still await. 460  
 Let him complete his course of studies high,  
 And to the worldly life now let him fly.  
 I know the *Ksatriya*—a damsel young  
 Secured have I from many stars among." ‡

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\* The hymn of *Vāstos-pati* is interesting historically and poetically. Vide (VII. 54.).

‡ Mark the word *Vareyam* in (X. 85, 28.). The commentary of *Sāyana* gives grounds to believe that the father of the bridegroom made the first proposal to the father of the bride, now-a-days the father of the girl goes about seeking for boys.

The Gotams smiled, and felt a sentiment :  
Which to his speech a novel sweetness lent.  
The youthful Dawn this sweetness soft increased ;  
As the grand orb of light her vestments seized.  
The Dawn already beautiful and bright,  
The cottage-ground presents a charming sight. 470  
By God delivered from depressing gloom,  
The tender features of the pupils bloom.

The fair the guests delight with shining arms,  
Whom central brightness dazzles with her charms.  
A damsel bathed in glorious lustre mild  
As if their minds a vernal moon beguiled.  
Her slender form with beauty laden bends,  
To beauty growing charms her coyness lends.  
Her fascinating features brighter seemed,  
In which a mind improved by knowledge gleamed. 480  
Attractive freshness soft her eyes revealed,  
Through which a heart well disciplined appealed.

The warrior-Gotam now his friends surround,  
Sweet smiles his manly features shed around,  
To which new charms his moral strength imparts,  
On which a hopeful heart rays brighter darts.

Glances of love exchanged, their features vied.  
A conquest of his strength her beauty tried.

The *Risi's* wife—a lady old and grave—  
Charming solemnity her presence gave. 490

The pair are wedded : joy unbounded springs.  
With pious hymns the sacred cottage rings.  
The sage, his pupils, warriors, lady old,  
The charming bride, the bride-groom brave and bold—  
All join in singing hymns, inspiring sweet ;  
The *Brahma\** and the *Ksatra* joyful greet.

“ Warrior ! thy strength to God belongs,  
Seek the poor, quickly hie.  
To help the *Âryas* *Indra* longs ;  
The *Dâsas* dark defy. 500  
*Indra* let *Âryas* all revere ;  
*Ksatra* and *Brahma* ! joyful cheer:  
*Âryas* in virtue vie.”

“ Beauty and strength the hero seeks:†  
Let *Ksatra* manly wait.

---

\* A learned *Ârya*,—a priest by profession.

† Vide (VIII. 35, 5.).

Enlightening Ksatra Brahma speaks:\*

Let warriors all be great.

Let knowledge teach a doctrine right;

Let knowledge true and strength unite,

Let ignorance ahata.†

510

“ May warrior-Gotam young delight

Always this charming girl—

Unceasing source of holy light,

Banners of joy unfurl.

Succeed in every battle-field,

Warrior ! to evils never yield.

Accept this priceless pearl.”

“ Oh Lord, Thou source of mercy great !

To this pair grant true weal.

In prayer we all our God await,

520

The fate of sorrow seal.

Let now the earth and heavens grant

Happiness, we for mercy pant.

Oh Lord, we humble feel.

Let strength and beauty joyful meet :

This pair let love angelic greet.” ‡

\* Vide the well-known Purāṇa-Sūkta already referred to.

† Vide (X. 71.).

‡ Vide (X. 85.). The whole sūkta is interesting, for it propounds a theory of marriage and beautifully blends the subjective with the objective. An English writer observes in a letter to us

The music filled the air : the youths sedate  
To whom the sire addressed these words of weight :—

“ Oh scholars ! now your minds pure arts engage ;  
Their niceties you master page by page. 530  
Alas ! how few succeed in their pursuit !  
Some scholars deep research and learning suit,  
The charms of warfare some ambitious seek,  
Such here as love to stroll in forests bleak,  
And never pass the inner threshold deep  
Of knowledge, as within they cannot peep.  
Oh sacred knowledge, fountain great of speech !  
How few indeed the truth eternal reach !  
Some higher and others lower rank attain;  
Glory as different the scholars gain. 540  
But who can nothing learn, his fate is sealed.  
Despairing must he hold the plough afield.

---

that the marriage-account we have given in our poem is puzzling, and that the way of courting is not distinctly marked. But it is necessary to observe that the Indian *Ārya* always speaks of his love indirectly and metaphorically. The Western *Ārya* is direct and rather vehement. The star, for instance, (*Rohini* near the moon) is described by an Eastern *Ārya*, and the lady loved perceives the devotion of the lover. This is a characteristic trait which distinguishes the Eastern from the Western *Āryas*. Throughout the *Rāmāyana*, the *Mahābhārata*, the lyrics and the dramas of the literature of the ancient Indian *Āryas*, nothing can be discovered which is to be compared to the ungraceful epithets which an English lover lavishes on the object of his devotion.

The last verses of the (X. 85.) hymn are touching.

This Gotam great has mixed with Ksatra braye,  
 And learnt his art, our sacrifice to save  
 From Dāsas whose marauding plans distress,  
 Oh warrior, onward, battling onward press."

Now ends the blessing, all their arms up-raise ;  
 And lost in meditation, standing, praise ;  
 Calm all, no word was heard, no lip was moved ;  
 But all the mental powers active proved. 550  
 Like statues still they stood around the fire.  
 Among them towered aloft the pious sire.  
 Placid his looks, and grand his placid form,  
 He stood, his mind was moved : his feelings warm,  
 In high access of mind he sobbed and prayed,  
 Its hidden depths his mind absorbed surveyed.\*  
 The inner spiritual heights now glorious seem ;  
 Where prayerful love and hope continual stream.  
 A glorious light about it *Tapa* sheds.  
 Engrossing th' infinite, his fancy spreads,† 560  
 The inner fires of mental fervour blaze.‡  
 A sight divine his higher musings raise—  
 A central light pure light in light surrounds,

---

\* Vide (X. 67, 4.).

† Vide the well-known *Purūṣa-Sūkta*, already referred to.

‡ The following three lines are based on (VI. 9, 6.).



In which true sympathetic love abounds.

A holy light the godly vision raised

Upon his features as he inly praised \* :—

“ I see—the winds that blow, the glowing sun,  
 The mighty lord of clouds, all glory one.  
 Agni by whom our sacrifice is done,  
 And who pervades the sky, all glory one. 570  
 The softer light by which the night is won,  
 Or healing power of plants, all glory one.  
 The balmy waters which perpetual run  
 Affording health and wealth, all glory one.  
 Delightful rain, of firmament the son,  
 The home of health and truth, all glory one.†

Lord ! the Āryas dost thou raise,‡

Thy eternal truth they praise.||

All love, goodness, § pious duty,\*

Mighty justice,† brightest beauty,‡ 580

\* Vide (VIII. 6, 8-9.).

† Vide (X. 98.), (VIII. 98.), and others. On these hymns, all the lines ending in “all glory one” are founded.

‡ Vide (V. 15, 2-3.) and (V. 28, 4.).

|| Vide (VI. 47, 18.). § Vide (V. 26, 6.); (V. 21, 1.).

The word *Prenā* deserves attention, vide (X. 71, 1.).

\* Vide (X. 183.). The hymn is important as showing the feeling of piety and its bearings.

† Vide (VI. 9, 4-5.).

‡ Mark the phrase “*Ato dharmāni dhārayan.*”

In thee centre, endless brightness !\*  
 These demand our pious rightness.  
 Time and space how small their power !  
 Heavenly Grace, do mercy shower."†

The first libation due to powers on high—  
 Who ride the winds, and who control the sky,  
 Who rule the waters, who bestow the light,  
 Or spirits pure which whet the inner sight,—  
 The sparkling *soma* simple jars adorn.  
 How sweet and rosy now the charming morn ! 590  
 Rich marriage-gifts the youths assembled cheer.  
 High blazed the sacred fire majestic near.  
 The warrior-Gotam, and his charming bride  
 Approach the sage, and feel ennobling pride.  
 With folded arms and humble eyes devout  
 Whose love a soothing influence sheds about,  
 The saintly sage the blooming youths beseech :—  
 " O Lord, to us our daily duties preach."

With eyes that hold attention as a spell,  
 With features that ungodliness dispel, 600  
 With majesty which conscious hope displays,

---

\* Vide (VI. 13, 2.).

† Vide (VI. 13, 2.).

A source of knowledge pure, the Rishi says :—

“ O Āryas, life the laws essential shows—\*

A composition, sustenance, repose.†

The mighty intellect that rules supreme

Creates a mediate and eternal stream

Of infinite expanse of time and space,‡

Which objects—all unknown and known—embrace,§

Developing a double power and strong.\*

Which brings forth truth and falsehood—right and  
wrong. † 610

The one developes all destructive laws,

Collapsing chaos dark, replete with flaws ;‡

The other forms, developes and sustains

Whate'er the world's constructive growth ingrains.§

Original constructive power desires||

\* See the hymns where the words Yoga and Ksema occur. In the Rigveda, heaven is described. But hell or transmigration of souls is never alluded to. “Repose” is expressed by the ideas as developed in the (I. 164.) hymn of the Rig-veda-Sanhitā.

† The first portion of the lecture is based on (X. 129.) to the particular words and phrases of which reference is made.

‡ This and the other lines are based on the expression:—Ānīd avātām svadhayā as in (X. 129.).

§ Vide (I. 89, 10.).

\* Vide (I. 164, 20.).

† Vide (X. 5, 7.).

‡ Notice the words “salilam” and “tamas” and “sat” in (X. 129.).

§ Notice the power of “sat” in (X. 129.).

|| Notice the word Kāma in (X. 129, 4.). The power of Kāma is too often referred to in the Vaidika literature to call for a special note. “Tapas taptvā akāmayata” is the phrase which always occurs when the creation of the world or its part is described.

To form the universe, and pull its wires.

The softer attributes like mercy cope

With this constructive stronger power for scope. \*

Mercy exhibits its sustaining grace : †

Thus the three elements each other brace. 620

Always each other right and wrong oppose—‡

Why do they ? Every answer doubtful grows.

Perpetual growth in righteousness allowed,

Growth intellectual checked however proud. §

\* Vide (VIII. 28, 8.), and (IX. 64, 28.). The word *Kripā* originally means power soft and beneficial. Now it means mercy.

† This is sacrifice—the essential part of it is an appeal to the mercy of God. It is the cause of Divine mercy; the cause is inseparable from the effect. ‡ Vide (VII. 104, 12.).

§ Vide (X. 129, 6-7.). The last line of this hymn is "who the president of this (the *seen*) in highest Heaven alas! knows it or not knows." This is the literal translation of the original. When this utterance of the *Rīsī* is collated, with "*Sukritasya Panthām*" in (X. 71, 6.)—the way of righteousness—or with the description of Heaven as given in the last hymn of the 9th *Māṇḍala*, it becomes necessary to restrict the utterance in question to mere intellectual difficulties, as distinguished from spiritual aspirations. The questions proposed in the 129th hymn are all based on intellectual difficulties. In the *Rik-Saṁhitā*, not a single phrase is met with which betrays difficulties in the way of spiritual aspirations. In the passage we have literally translated, the poet doubtless consciously introduces the phrase "highest Heaven" and speaks in charming words of the "President of this." Every utterance of the *Rīsī* has significance as belonging to an age of homogeneous thought and feeling and ought to be interpreted along with the utterances of other *Rīsīs*.

The *Rīsī* means by it that none can know the mystery which surrounds him. Intellectually, man is helpless, for the President Himself finds the intellectual mystery too deep to be fathomed. This language among the devout and pious is common. It involves the use of what is called *Kaimutikanyāya*. The intellectual

Into the mysterious dark man tries to pry.  
 He fails to know how works it, whence, and why.  
 Man should depend on God for knowledge true,  
 Man helped by God, succeeds or he must rue  
 His self-conceited philosophic flight,  
 And piteous, disappointed, painful plight. 630  
 An intellectual mystery deep surrounds  
 Any great sage whatever be his grounds.  
 Into the mystery dark he seeks to pry,  
 His grasp transcends itself though ever high.  
 His intellect embarrassed, mind aghast,  
 Power of conception baffled at the last,  
 Humiliated now he helpless feels.  
 Yes ! beaten, wildered, baffled, fancy reels.  
 Yet onward man a flight unchecked can take,  
 And spiritual progress infinite doth make ;\* 640  
 No mystery and no darkness him surround, †  
 And perfect light discloses paths around.  
 The *truthful mind* aspiring feels its sway ;  
 Though downward drags the *evil* all the way. ‡

---

feebleness and inability cannot be better described. "He who is the President of the seen and who dwells in the highest Heaven even knows it or knows it not." The direct statement—that he knows it not—is not made. But the subjective doubt is expressed and the question is suggested—in view of this fact, what is man ?

\* Vide (VI. 9, 5.).

† Vide (I. 164, 4.).

‡ Vide (III. 14, 7.); (III. 15, 6.); and (X. 71, 6. ).

The *evil mind* at first so deadly seems,  
 That fraught with sin, it chokes all spiritual streams.\*  
 Its tricks beguile: its offers falsely bright.†  
 Temptations fascinate,—delusive light,‡  
 To falsehood prone, deceives the *evil mind*,||  
 And seeks such means as fancy charm and blind.§ 560  
 The *purser mind* creates a purer light,¶  
 Checks evil turns, enlightens tempting night,\*  
 Condemns the false, approves the true and guides.†  
 All pleasant sins desired it shuns besides.  
 Thus these *two minds* maintain a constant strife;‡  
 The true, the spiritual soul attains to life||  
 Always affording godly knowledge pure.  
 Temptations, transient pleasures, falsely lure.§  
 The *evil one* is checked in evil deeds,  
 Its joy so transient, pain unending breeds. 660  
 All lusts a panoramic scene display—  
 Brittle, delusive dolls of varnished clay.  
 Patience to truth devoted onward goes,\*

\* Vide (III. 55, 3.). The whole hymn emphatically states:—  
 “Mahat-devānām asuratvam ekam” on which the hymn in this  
 poem ending in “all glory one” is based.

† Vide (III. 20, 3.).

‡ Vide (II. 24, 6.).

§ Vide (III. 56, 1.).

\* Vide [IV. 17, 18.].

† Vide [VII. 104, 12.].

Vide [VII. 1, 22.].

|| Vide (VII. 104, 12.).

¶ Vide (VII. 35, 2.) and [III. 1, 21.].

† Vide [X. 100, 7.].

|| Vide [VI. 1, 10.].

\* Vide [VII. 6, 6.].

And e'er unchecked eternal pleasure sows.  
 The evil passions kindle flames of ire,  
 Oh ! mightier than a conflagration dire,  
 Devouring forests vast, destroying all,  
 Building a high gigantic smoky wall,  
 And hiding all in shades the starry heights ;\*  
 (Spectators piteous eye the ruined sights) 670  
 Thus flames of irritation burn the mind,  
 And nothing but its ruins leave behind.  
 The *pious mind* produces peace profound,†  
 Surpassing Ganges spreading charms around,‡  
 And fertilizing soils along its course,—  
 Of long and happy life a fruitful source.  
 The *evil mind* produces envy dread||  
 And chokes of happy peace the fountain-head.  
 The *purser mind* breeds sympathy for man ;  
 No matter what his caste, his tribe or clan.§ 680  
 Thus feelings godly and satanic jar,\*  
 As these or those succeed, peace nigh, or far.  
 This contest not confined to human mind,

---

\* Vide [I. 58, 4-5.].

† Vide [I. 89, 6.].

‡ Vide [VII. 95 and 96.]. These hymns are devoted to  
Sarasvatī. || Vide [III. 14, 6.].

§ The five tribes are mentioned as constituting the *Āryas*  
among whom no caste existed during the *Risī*-period.

\* Vide [XIX. 9, 14.] of the *Atharva-Veda-Saṁhitā* which  
presents the same idea in its developed form.

Sins inward raging dread expression find.  
 The *evil mind* incarnate Dâsas show,—  
 Of faith devoid, not sacrificing, low.\*  
 The *purser mind* incarnate—Âryas pure—  
 Whom fleshly lower passions little lure.†  
 A magnanimity derived from God  
 And charity the Âryas show abroad.‡ 690  
 Âryas and Dâsas strikingly contrast,—  
 A gulf between the two, a distance vast,  
 As incompatible as night and day,  
 Indra, our guide,\* while Vritra leads astray. ||  
 Indra, our God† and Dâsas Vritra leads; ¶  
 God's grace we seek‡; they pant for evil deeds.  
 Its happiness our life to *tapa* owes;  
 By grace divine the moral *tapa* grows.  
 The essence of a sacrificial rite—  
 To think, to feel, to say and do the right. 700  
 Thoughts right and charitable facts create,  
 And feelings right self-sacrifice dictate.

\* Vide [VII. 6, 3.] and [I. 117, 21.].

† Vide [I. 182, 3.] and [II. 11, 18.].

‡ Vide [I. 55, 5.]; [I. 59, 2.]; and [VII. 99, 4.].

\* Vide [X. 160, 3.]. || [II. 11, 18-19.].

† Vide [X. 45, 10.]; and [II. 11, 18.].

¶ Vide [VI. 24, 8.]. Notice the word "*Dasyujâtâya*."

‡ Vide [X. 39, 3.].



Right speech expresses all the inner thought; ||

Right acts the inner sanctions seal untaught.

This is *tapa*—the form of sacrifice,\*

The fruitful source of godly actions wise †

*Tapa*—primeval sacrifice divine,

*Tapa* the ways of duty strict assign,

*Tapa*, the motive power first and great,

*Tapa* sustains the sky and earth in state, ‡

710

*Tapa* our will with purity imbues,

Our conscience and its power *Tapa* renews ;

Guided by Indra, let us seek the just,

Depend on grace divine, and clean the rust

With which our souls the *evil mind* encrusts.

As every *Ārya* true in Indra trusts ;

As every *Ārya* seeks the righteous way,

• By which our ancestors have gone away

To the heavenly seats where joy eternal smiles ||

Both of pure hearts and minds devoid of wiles." 720

|| The definition of *Tapas* as given here is based on (X.190, 1. and is confirmed by the dicta in the first chapter of *Shatapatha*.

\* Vide [IX. 118, 2.]. "*Ritavākēna, Satyēna, Shraddhayā, Tapasā.*" These words are very important.

† Vide [X. 167, 1.]. Indra conquered Heaven by *tapas*.

‡ Vide [X. 85, 1.]. Interesting facts as to the notions of *tapas* entertained by the *Rīsīs* can be collected from the *Rik-Saṁhitā*. we have culled, we believe, the most salient ones.

|| Vide [X. 14, 6-7.] and the last but one hymn of the ninth *Mandala* throws sufficient light on the *Āryan* views of Heaven.

The lecture ends, the audience humbly bow,  
 Affected deep at heart they make a vow  
 Of righteous life obeying the dictate  
 Of conscience thrilled by touching words of weight.  
 The warriors stood up breathing valour great.  
 The pupils full of innocence await  
 A future bright with aspirations fraught ;  
 Their feelings roused ennobling *tapa* sought.  
 Now moved by charity the guests desire  
 Self-sacrifice, and thus obey the sire. 780  
 The heart of warrior-Gotam largely swelled,  
 Resolves of *tapa* austere inward welled.

The damsel touched no painter e'er portrayed :  
 Such light of love upon her features played.  
 The aged lady drinks the accents sweet,  
 Soft gravity and love her features greet.  
 Observing what effect his lecture made,  
 The sire his thoughts in prayerful hymns arrayed :—

“ Oh, God ! our Lord ! to thee we pray :\*

Raise *Âryas*, grant them grace. †

740

We humbly ask of light a ray,‡

---

\* Vide [II. 21, 6.].

† Vide [VI. 1, 12.].

‡ Vide [X. 156, 5.].

That Āryas may embrace  
 Strict vows of *tapa*-sacrifice;  
 Let them to righteous valour rise,\*  
 In thee trust let them place.†  
 Our God, our Father, Mother sweet,‡ ‡  
 For friendly aid our Lord we greet."||

" Grant worldly power and worldly wealth,§

Give to our foes no place.\*

Let us enjoy our days in health.†

750

Diseases all efface;\*

Their ships triumphant in the world,‡

And flags of glory high unfurled,§

Their foes let Āryas chase.

Our God, our Father, Mother sweet,

For friendly aid our Lord we greet."

The Rishi sat absorbed, his pupils deft  
 Knowledge pursued, and guests rejoicing left.

\* Vide [I. 55, 6-7.].

† Vide [II. 12, 5.] and [I. 103, 5.].

‡ Vide [VI. 1, 5.].

‡ Vide [V. 15, 4.].

|| Indra is often called Sakhā.

§ Vide [VI. 49, 15.].

\* Vide [X. 155, 4.].

† Vide [VII. 11, 2.].

\* Vide [X. 163.].

‡ Vide [X. 185, 4.]; [V. 4, 9.]; and [I. 25, 7.].

§ Vide [VII. 85, 2.] and [X. 103, 11.].

All accident reject, and essence take ;  
Pure essence modes and forms can never make. 760  
The essential godly truth the *Risi* knew—  
Loved, prayed, believed, enjoyed the just and true,—  
Above all fleshly worldly feelings soared,  
And sought what worldly comforts Indra poured.  
Nature admired, he rose to Nature's King.  
To God he prayed and praising him would sing.

Oh *Risi* great, thy glorious mantle throw  
On modern *Âryas*—those who do not know  
That glorious deeds from glorious *tapa* rise.  
*Risi*, may thy example make us wise. 770



*(Opinions of Scholars and of the Press)*

ON THE

# **SADDARSHANA-CHINTANIKÂ**

OR

## **STUDIES IN INDIAN PHILOSOPHY.**

**A MONTHLY PUBLICATION**

**STATING AND EXPLAINING**

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**OF**

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## इंदुप्रकाश.

ता० २६ मार्च, १८७७.

वाक्यार्थाचें मूळ व मुख्य साधन जें हें परम गहन व उच्युक्त श्रीमांसाशास्त्र त्याचें भाषांतर होऊन त्याचीं मूलतत्त्वे व तात्पर्य-ज्ञान हीं साधारण सुज्ञ जनांस अल्पायासानें होण्यास ही चिंतनिका सर्वोत्कृष्ट साधनीभूत असल्यामुळें इचे कर्त्याचे लोकांवर मोठे उपकार आहेत यांत संशय नाही.

## ज्ञानोदय.

ता० १२ जुलई, १८७७.

या भाषांतराची व टीकेची भाषा जरी उंच आहे व ठिकाणीं ठिकाणीं संस्कृत शब्द आहेत, तरी भाषा सरळ, प्रौढ, व रसिक, आहे.



। भवद्विः समारम्भं बह्वर्शनसंग्रहस्य मुद्रणं समालोच्य  
ग्रन्थनिर्मातुः शास्त्रीयमहार्हविषयाणां यथार्थावगमं तद्वयेन मुहुर्मु-  
हुरभिमन्दयामि.

संवत् १९३३ अधिक } भवदीयसुहृद्  
ज्येष्ठसुदि शनौ. } रामडोपनामको बालशास्त्री.

कर्मकाण्डप्रक्रियाज्ञानं विना पतञ्जलिप्रणीतयोगशास्त्रकृष्णद्वैपाय-  
नवेदन्यासप्रणीतषेदांतशास्त्रादीनां प्रक्रियाच दुर्ज्ञेया । अतो भवदी-  
यपांडित्यावलोकनेन संतुष्टचतेसो वयमित्यलं पल्लवितेनेति दिक् ।

भवत्सदृशपंडितानामीश्वरानुग्रहेण दीर्घमायुरस्तु.


काकाचार्यशास्त्री वायीकर कानडे.

+ + अधुना तु तदुपरि श्रीमद्भाषांतरादिकृत्या हस्तग्राह्याणि जा-  
तानि । इयं तु जनताया महदुपकृतिरेव । इयं तु कृतिर्विद्वन्मान्यैव ।

नारायणशास्त्री गोखले.

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आपण करीत आहा.

मुक्काम पुणे. } चिंतामणशास्त्री थत्ते,  
ता० ३ जुलै, सन १८७७ इसवी. } डेक्कन कालेज.

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